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SALE NUMBER 2034
PUBLIC EXHIBITION FROM WEDNESDAY, FEBRUARY TENTH

ENGLISH LONG-CASE & BRACKET CLOCKS

BEING A COLLECTION MADE BY

THE LATE

FRANK GARRETT

RED BANK, HORNSEY LANE
& DORSET SQUARE, FLEET STREET
LONDON, ENGLAND

TO BE SOLD BY ORDER OF

MRS. LAVINIA MARY GARRETT MR. FRANK ANTHONY GARRETT MR. GEORGE JAMES BIRD	EXECUTORS & TRUSTEES

MESSRS. DINN & SON, SOLICITORS

WITH A FOREWORD & GLOSSARY OF
TECHNICAL TERMS USED IN CLOCK-MAKING
PREPARED, TOGETHER WITH THE
CATALOGUE DESCRIPTIONS
BY

HERBERT CESCINSKY

JOINT AUTHOR OF "ENGLISH DOMESTIC CLOCKS"

TO BE SOLD BY AUCTION
TUESDAY AFTERNOON
FEBRUARY SIXTEENTH
AT TWO-THIRTY

THE ANDERSON GALLERIES
[MITCHELL KENNERLEY, PRESIDENT]
489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK
1926

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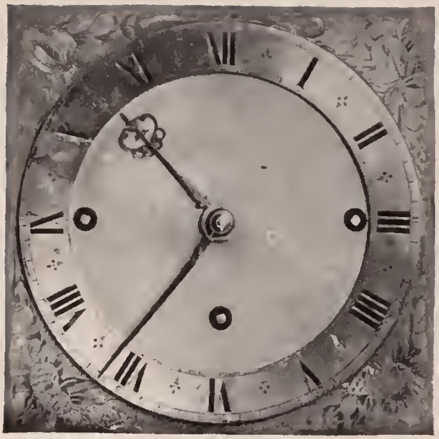
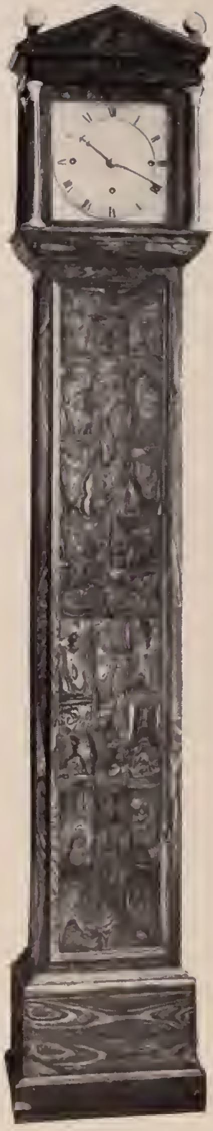


ENLARGED VIEW OF DIAL



EIGHT-DAY QUARTER-STRIKING CLOCK
BY SAMUEL KNIBB, LONDON (C. 1665)
ONE OF THE FOUR MEMBERS OF THE
FAMOUS KNIBB FAMILY

[See Number VIII]

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THE ANDERSON GALLERIES, INC.
489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK
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SALES CONDUCTED BY MR. F. A. CHAPMAN, MR. A. N. BADE AND MR. E. HAROLD THOMPSON

FOREWORD

THE collecting of English clocks, long-case and bracket, is one of the most fascinating of hobbies. Clocks differ in one important respect from other furniture; with the latter, the question of authenticity may be, too often, a mere matter of opinion; with the former it is one of exact knowledge, that is, if the collector be willing to learn from his collection.

The path is not easy, and is strewn with pitfalls. Nearly every characteristic of an early (and valuable) clock may be—and often is—duplicated in a late (and worthless) example. The collector who knows is not deceived for an instant, but it is surprising to find how many people possess crude primitive clocks and imagine they must be early and precious precisely because they *are* crude and primitive. Thus: the early long-case or "grandfather" clocks usually have only one hand (that is, with no minute-motion work), a duration between windings of not more than thirty hours, and are wound by pulling up the weights on cords or chains. In consequence there are no winding-holes in the dial-face. These points, however, may all be present in another specimen as late as the closing years of the eighteenth century. To one who enquires no further and knows no better, the one is as fine as the other.

If there was one quality which the early makers possessed, in a pre-eminent degree, it was the artistic one. Examine a fine dial, such as many illustrated in this catalogue, and it will be found that the attention to trifling details is surprising, when fully appreciated. Thus the hour-ring is narrow on an early dial (and very charming these narrow hour-rings are), the minute divisions on the extreme outer edge, with the Arabic numerals engraved between them: the hour-hand just impinges on the ring, instead of sprawling half way across it, as in many of the late clocks, and the point of the minute-hand reaches just to the outer edge of the ring. There is a marked distinction between the two; the hour-hand is broad and spade-like, finely cut and carved from steel, and nearly always a veritable work of art, while its more rapidly-moving companion is slender and graceful. Even from a distance there is no hesitation in determining whether the time is 2.30 or 6.10. The same cannot be said for many of the later depraved examples. The early long-case clock is also small, the dial at an average eye-height, rarely higher. There is an intimate quality about a good early clock, an appeal which further acquaintance and knowledge intensifies. With a fine Tompion, for instance, one enters into the workaday life of the Father of English Clock-making, and the more closely one examines his movements and dials, the more one is struck by his sterling qualities as a maker. It was not an idle whim which reserved a place for his tomb in Westminster Abbey.

There are many points which make an early clock additionally valuable, and these are referred to in the description of many of the examples here. Thus we have the bolt-and-shutter maintaining power, with the winding-holes closed by shutters; the "skeleton" and minute-numbered hour-rings, the pendulum of exceptional length, the 65-inch one-and-a-quarter seconds', instead of the 39-inch seconds' length which is almost general in all "grandfather" clocks; a third train, as in a clock in this collection by Samuel Knibb, where in addition to striking the hours, it chimes on eight bells. There are a number of other points of interest and rarity in these early clocks. No two are exactly alike in this respect; one continually encounters the unexpected. Not the least of the charm of these old clocks is the amazing ingenuity, coupled with a sense of proportion and a love of fine workmanship for its own sake, which these early makers exhibited. Nor are fine makers exceptional at this early period. Commencing with Edward East (Court Horologist to Charles II), we pass to William Clement, Thomas Tompion, George Graham (Honest George Graham, his favorite apprentice, who rests with his master side by side in the Abbey), Christopher Gould, Daniel Quare (the Quaker who is buried in the old Friends' Cemetery in Bunhill Fields), Jonathan Lowndes, Charles Gretton, and the four members of the Knibb family, Joseph, Peter, Samuel and John. One could add to this list many other makers, often from remote English villages, who carried on the same fine traditions. From 1665 to 1735 was, emphatically, the Golden Age of English Clock-making.

To write a comprehensive account of the small but exceedingly choice collection of English long-case and bracket clocks formed by Mr. Frank Garrett in England during a period extending over many years, would be to write a complete history of English Clock-making for nearly a century. At all periods, especially after about 1750, many clocks were made in England which are not works of fine or artistic craftsmanship, whatever one may say for them as timekeepers. Fine clocks were the exception, at all times, and it is one of the tragedies in the history of English antique furniture that even to-day a fine clock is seldom appreciated for its artistic merits. One hears so often the fact cited that a certain clock keeps excellent time; but that is the least of its merits—or should be. The charm of the work of the old makers, such as Tompion, Knibb, Quare, Gretton, Christopher Gould, George Graham, Edward East, William Clement, or the Fromanteels, is that their work was so supremely artistic, so fitted for its purpose. The older form of the square dial, not too high from the floor, with narrow hour-ring (in rare instances made from solid silver, as in the case of the exceptional Samuel Knibb long-case clock in this collection), broad spade or looped hour-hand (easily distinguished from its more rapidly-moving fellow), minute-divisions on the extreme outer edge of the chapter ring, and with the many ingenious devices for close and accurate time-keeping, such as the bolt-and-shutter form of maintaining power, is the most charming and the best worthy of the attention of the true collector. Unfortunately, these clocks of early date and fine quality are exceedingly rare. The Garrett Collection is small on this account alone. Had these early clocks been plentiful—cheap they never could be—the examples here would have been much more numerous. If there is one charm about these early clocks, it is when one finds them practically as they left the makers' hands in the early years of the eighteenth century,—to say nothing of the later years of the seventeenth, to which many of the clocks in the collection belong.

An examination of the specimens here will show how high was the standard which Mr. Garrett set for himself in the making of his collection. There is not one example which is second-rate, and many are almost unique. Only in the wonderful

Wetherfield Collection are there clocks which can be compared with these. Tompion is represented by one clock with a second-and-a-quarter pendulum,—that is, one with a length of 65 inches, swinging once in a second-and-a-quarter, instead of the usual 39-inch second type. Tompion made very few of this kind; only four or five are known. It must be obvious that when time-keeping error is dependent on the accuracy of pendulum swings, one which oscillates only 48 times in one minute is less liable to inaccuracy than one which beats 60 times in the same period.

There are many other ingenious devices which will be found on careful examination, in many of the clocks here. They represent the finest examples of the best period of English clock-making.

Herbert Cescinsky

P.S. I deeply regret that since this catalogue was prepared, I have received word by cable that my friend Frank Garrett died on December 22, 1925.

H. C.

DEFINITION OF HOROLOGICAL TERMS USED IN CLOCK-MAKING

Arbor

The technical name of the shaft on which a clock wheel is fixed.

Arch-Dial

A square dial with an additional arch or segmental top. The arch-dial came into general fashion about 1725, although Thomas Tompion used it, in his later clocks, as early as 1708. The great Tompion clock in the Pump Room at Bath, England (which has an arched dial) was made in 1709.

Back-Plates, Engraved

Rarely found on long-case clocks, but general on bracket clocks, especially those made prior to 1740.

Basket-Top Bracket Clocks

Those cases where the top is of brass, pierced like a basket. The term is also used to indicate a top of wood, of quarter-round section. See Numbers XXVII and XXVIII in this collection.

Bolt-and-Shutter maintaining power

The power which drives a long-case clock is the fall of a weight, and when the clock is wound, the weight is lifted, by the winding key, and the power restored. While the act of winding is in operation, the falling of the weight is stopped, and the driving power removed for the moment. The fraction of inaccuracy, in consequence, is very trifling, but it *is* an error, and, in the early clocks, this was corrected by the maintaining-power device. The winding holes are closed by shutters, and to open these a string has to be pulled, or a lever depressed, and this action puts a spring power in action, which drives the clock for a minute or two while the clock is being wound.

Chapter-Ring—Hour-Ring—Hour-Circle

The ring round which the hour and minute hand revolve and on which the Roman numerals are engraved. It is usually silvered; in very rare instances of solid silver. See Numbers VIII and XXVI.

Dead-Beat Escapement

This is one where the seconds finger on the small dial moves without any backward shiver or recoil. Dead-beat clocks were usually made for very accurate timekeeping.

Dials

See Arch-dial, Chapter-ring, Matting of dials, Minute-numbered dials, Spandrel corners, Square dial, Winding squares.

Duration Between Windings

Bracket clocks rarely have a greater duration than eight days; the very earliest, which includes the lantern clock, only thirty hours. The long-case clock varies; some are only thirty-hour, and these are generally wound by pulling up the weights on cords or chains, and often have one hand only, marking the hours. The usual duration is eight days, but some go for a month between windings (there are examples here), and three-month, six-month and even year-clocks are not unknown.

A simple method of ascertaining a month-clock, *with a seconds dial,* is to insert the winding key, and if this turns from *right* to *left*, i.e., the reverse of the usual fashion, then, without calculating the wheels of the train (see trains), the clock must be one of one-month's duration between windings. The reason for this is simple; the first,—the escape wheel,—MUST revolve from left to right, or the seconds finger would move backwards. An eight-day clock having a train of four wheels, and a month-clock a train of five, the LAST,—i.e., the main wheel,—MUST move from LEFT to RIGHT and be wound from RIGHT to LEFT. A train of SIX wheels would be wound in the same way as one of four, that is, a year-clock would wind the same way as an eight-day.

ESCAPEMENT

See Dead-beat; Recoil.

HOOD

The upper part of a long-case.

LIFTING OR RISING HOOD

In lieu of a door, in some of the early cases, the hood itself lifts on runners at the back, to give access to the dial for winding or regulation. A clock of this kind demands a height of ceiling of its own height plus that of the hood, which is the reason why, when these old cases came into the hands of cottagers, who occupied low-ceiled rooms, these slides were cut away, and the hoods made to lift off from the front. Another method was to cut away a part of the base.

LOCKING-PLATE STRIKING

In the early clocks the striking device is of this pattern. At the back of the clock is a serrated wheel which is attached directly to the great wheel of the striking train. Into the notches of this wheel there drops what is known as a "lifting-piece," and it is the check which this gives which prevents the striking weight from continually falling and the clock from constantly striking. At the hour this "lifting-piece" is raised, and the locking-plate revolves until the next notch is reached, when the "lifting-piece" drops in and the striking ceases for the time. The distance between the notches is unequal according to the number of blows on the bell which the hour demands:—once or twelve times. In quarter-striking clocks the locking-plate is dual.

MAINTAINING-POWER

See Bolt-and-shutter.

MATTING OF DIALS

The fine punched surface usually found on the centres of clock dials.

MINUTE-NUMBERED DIAL

One where every minute division on the outer margin of the hour ring is separately numbered from 1 to 60: q.v., Number VII.

PORTICO TOP

A pediment of a clock case, of triangular architectural form. See long-case clock by Samuel Knibb in this collection, Number VIII.

QUARTER-STRIKING CLOCKS

Those which strike the quarter-hours as well as the hours. Where the quarters are struck on two bells, the clock is known as a "ting-tang quarter strike." Where the striking is on four or more bells, it is known as a chiming clock.

RECOIL ESCAPEMENT

See Dead-beat.

SECOND AND SECOND-AND-A-QUARTER PENDULUMS

The function of a clock with a pendulum, as distinguished from one with a balance-wheel, or other control, is to record the number of oscillations of its pendulum in one minute of time. This is done by the escape-wheel, which revolves once in one minute. Long-case clock-dials usually have a subsidiary seconds dial, with a finger or hand which is attached directly to the arbor of the escape-wheel. Lantern or bracket clocks are rarely, if ever, fitted with this subsidiary dial, as the pendulum is too short, and swings, therefore, once in a fraction of one second. It must be obvious that to swing once in one second a pendulum must have a definite length, as with two pendulums of equal length, each arc of swing takes exactly the same time to accomplish, no matter if the distance travelled in the arc be one inch or one yard. Without entering into fractions, the length of a pendulum which swings once in one second is 39 inches. To double the time of swing the length must be quadrupled. To say that a clock keeps accurate time is only to say that its pendulum has been accurately adjusted as to length, nothing more. If this length be right, and if the clock continue to go, it *must* keep time.

If the error of timekeeping be one of each pendulum swing, duly multiplied, it must be evident that with a second pendulum the error is magnified sixty times in a minute, three thousand six hundred times in one hour. To counter act this, a few of the old makers used a pendulum 65 inches in length, with a swing of one second-and-a-quarter. These clocks are very rare, but there is one in this collection, and by the finest English maker, Thomas Tompion. It will be remarked, on examination of the seconds dial, that this is divided into 48 instead of 60 divisions, as 48 x $1\frac{1}{4}$=60.

SKELETON DIAL

One where the silvered ring is cut away between the Roman numerals to show the matted brass dial-plate underneath: q.v., Number VII.

SPANDREL CORNERS—CORNER PIECES

The pierced and chased brass enrichments applied to the corners of dials outside the hour-ring. In the early clocks they are generally of a simple cherub-head form, and in fine examples they are often finely chased and water- or fire-gilt.

SQUARE DIAL

See arch-dial.

STRIKING OF CLOCKS

See Locking-plate; Quarter-striking.

TRAINS OF CLOCKS

A "train" is the collection of wheels for the going and striking of a clock, respectively. A train of three wheels from main to escape wheel indicates the 30-hour clock. A "train of four" is an eight-day, a "train of five" a month-clock, and year-clocks have a train of six or more wheels.

WINDING SQUARES

The square ends of the arbors of the Great (striking) wheel and Main (going) wheel of the two trains of a clock. They are square, so that the winding key will fit over them, and enable the wheel to be turned by the key.

THE GARRETT COLLECTION OF ENGLISH CLOCKS

NUMBERS I-XXIX

C.C.=Clockmakers' Company.

M.C.C.=Master, Clockmakers' Company.

The dates given are those of admission of the makers to the Clockmakers' Company.

Number I

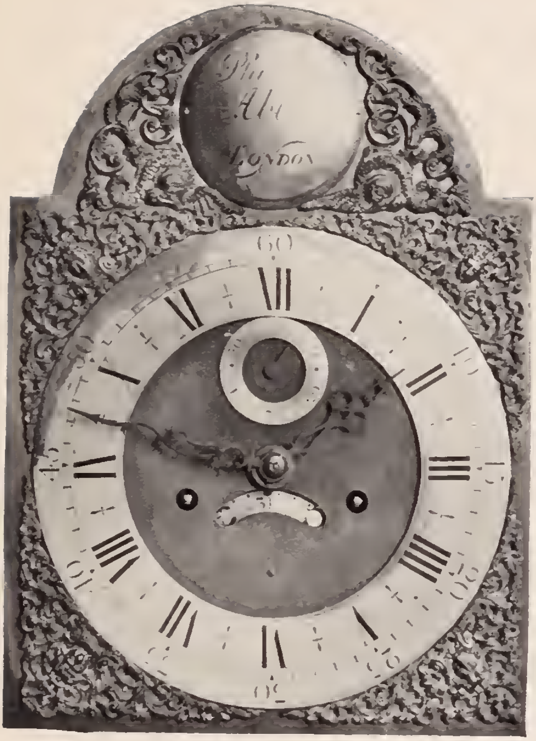
PHILIP ABBOTT, LONDON.

950-

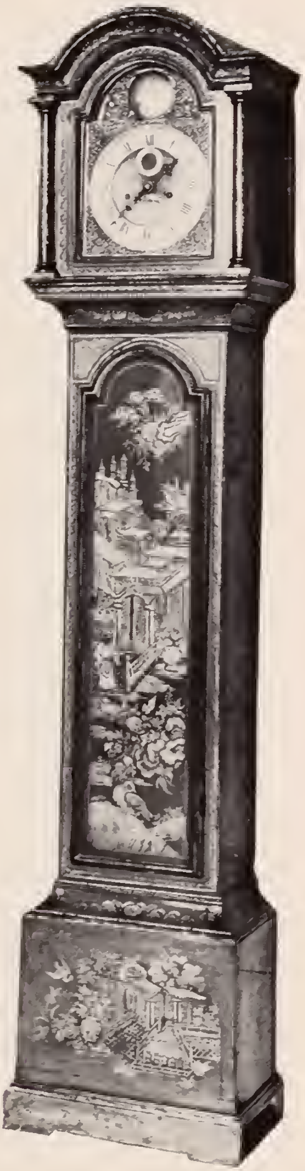
Arch-dial with silvered hour-ring. Maker's name engraved on boss in arch. Case decorated with Chinese scenes on a ground of red lacquer.

6 ft. 6 ins. high. Dial 10 *ins.* x 13 *ins.*

English, c. 1740.



ENLARGED VIEW OF DIAL



[NUMBER I]

NUMBER II

JOHN ANDREW, SOMERTON.

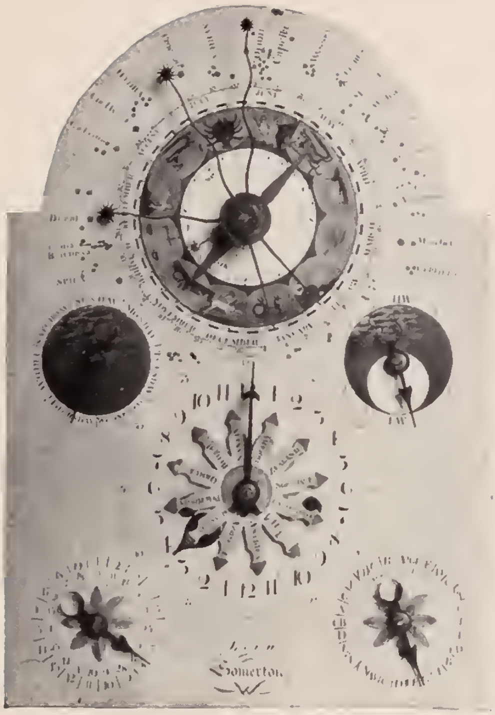
300 -

Eight-day Striking Clock.

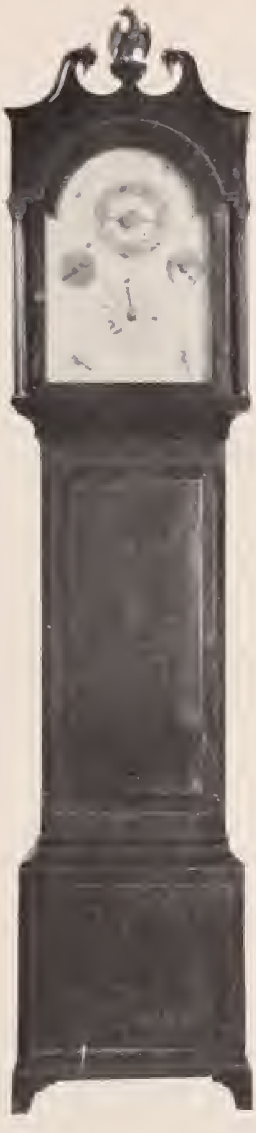
Curiously planted train with striking bell at back of movement; painted dial with arch, with subsidiary dials for (1) day of week, (2) high or low water, at London Bridge, (3) morn, noon, even and night, (4) signs of the zodiac, shown by three pointers with star-ends inset with imitation jewels, (5) months of the year, (6) moon's phases, (7) day of the month, (8) declination. Mahogany case in the Yorkshire style.

7 *ft.* 11 *ins. high.* *Dial* 16 *ins.* x 23 *ins.*

ENGLISH, c. 1790.



ENLARGED VIEW OF DIAL



[Number II]

NUMBER III

JOHN ELLICOTT, SWEETINGS ALLEY. LONDON.

(1706-72)

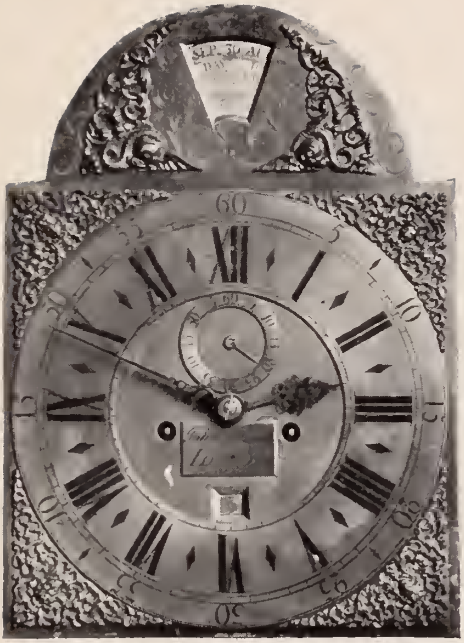
450-

Eight-day Striking Clock.

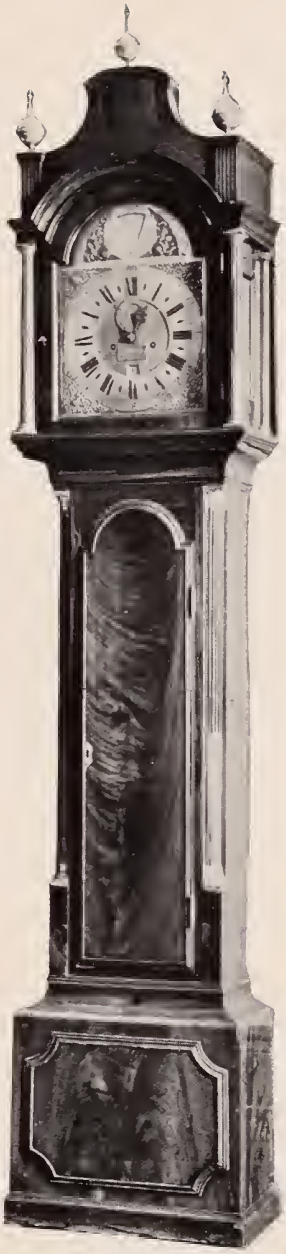
Arch-dial with silvered hour-ring and day-of-month aperture below hands; mahogany case with fluted pillars to trunk and hood; panelled base; concave pediment with brass ball spires. Equation of time in dial arch.

7 ft. 8 ins. high. Dial 12 *ins.* x 16. *ins*

ENGLISH, C. 1760.



ENLARGED VIEW OF DIAL



[Number III]

NUMBER IV

WILLIAM WILSON, LONDON.

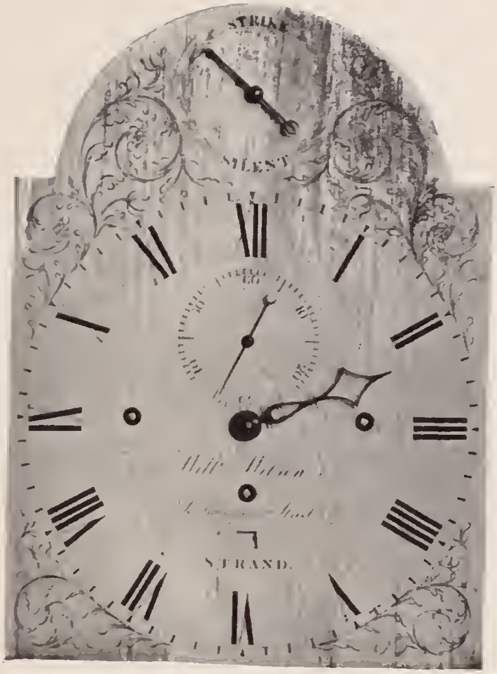
475–

Three-train Striking and Chiming Clock.

Chiming hours and quarters on eight bells and gong; dead-beat escapement; mahogany case inlaid with marqueterie of fans and shells; very fine curl veneers; arch-dial silvered and engraved with strike-silent finger in arch; concave pediment with brass ball spires; fluted columns on hood and trunk.

8 *ft.* 5 *ins. high.* *Dial* 12 *ins.* x 16 *ins.*

ENGLISH, c. 1790.



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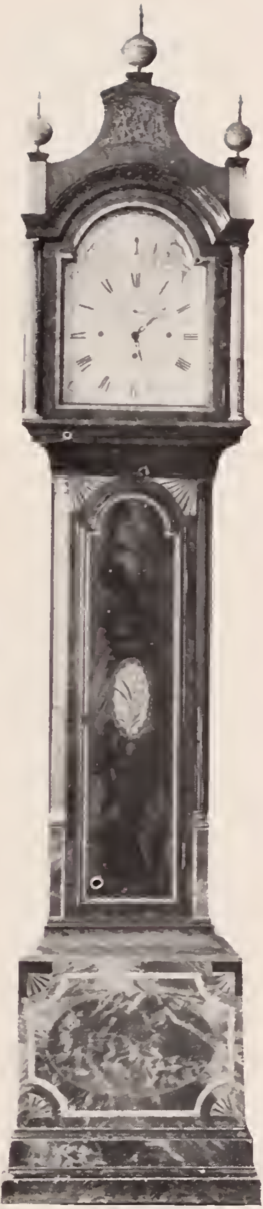


[Number IV]

Number V

JERE(MIAH) JOHNSON, EXCHANGE ALLEY LONDON.

1000 –

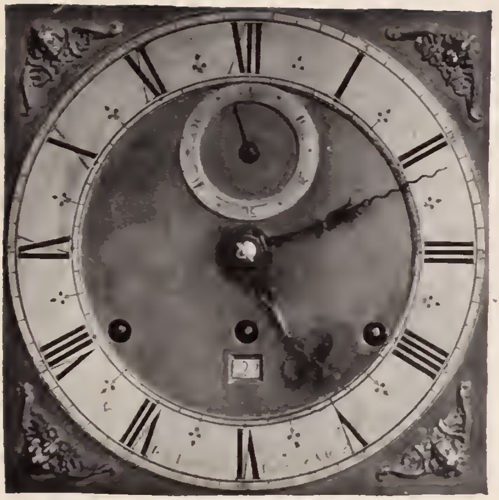
(C.C. 1668-90)

Three-train Quarter-chiming Clock.

Chiming on six bells. Fine walnut long-case, with floral marqueterie in panels. Spiral pillars to hood and carved cresting with ball spires. Brass matted dial with silvered hour-ring, minute divisions on extreme outer edge. Fine hands and simple cherub-head corner-pieces. Day-of-month in aperture below hands.

7 ft. high. Dial 11 *ins. square.*

English, c. 1685.



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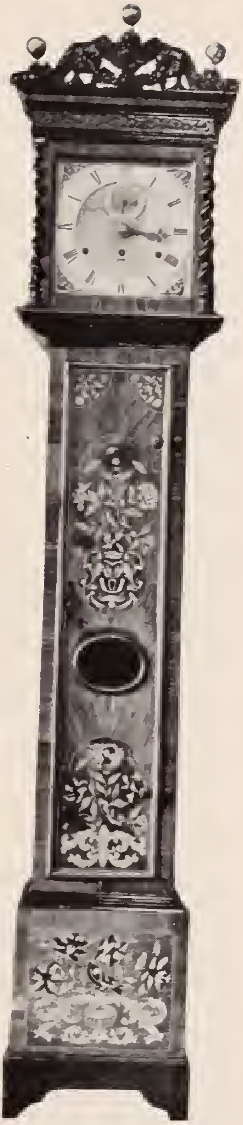


[Number V]

Number VI

JNO. ARCHAMBO, LEICESTER FIELDS, LONDON.

(1720-50)

1200—

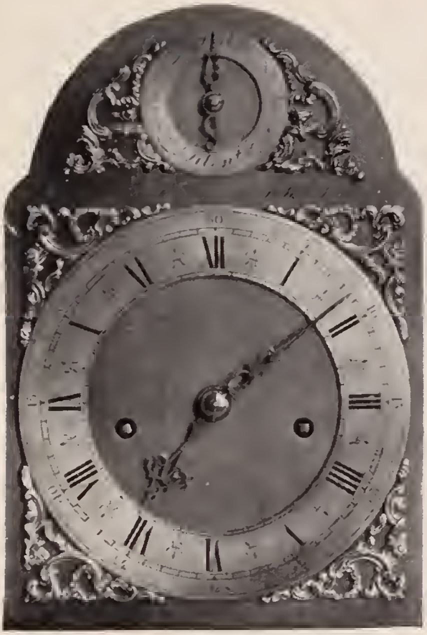
Eight-day Striking Clock.

Arch-dial; strike-silent finger in subsidiary dial in arch; silvered hour-ring. Carved mahogany case in the "Director" style of Thomas Chippendale.

6 *ft. high. Dial* 7¾ *ins.* x 11¾ *ins.*

English, c. 1760.

Of this "Director" style of case, only two examples are known. One, by John Holmes, is in the Wetherfield Collection; this is the other.



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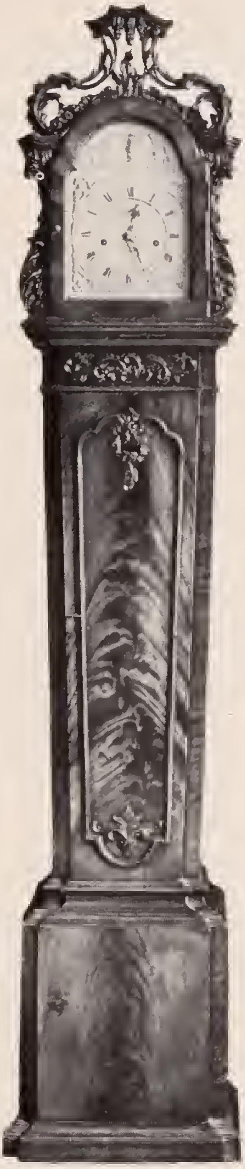


[NUMBER VI]

NUMBER VII

JOSEPH KNIBB, LONDON.

(C.C. 1670)

1500—

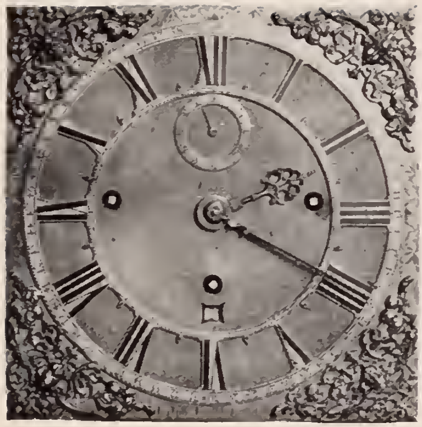
Eight-day Quarter-striking and Repeating Clock.

Striking quarters on two bells and repeating last hour at second quarter. Three trains; skeleton dial with every minute separately numbered; very fine and delicate hands; day-of-month aperture below central winding hole. Walnut case with domed hood; spiral pillars to hood.

6 *ft.* 8½ *ins. high. Dial* 10 *ins. square.*

ENGLISH, C. 1695.

Joseph was the most famous of the four members of the Knibb family, and his clocks are invariably of very fine quality. Unlike other makers, such as Dan Quare, who made very fine and also indifferent clocks at the same period, Joseph Knibb never descended below the highest standards. In this respect he can be bracketed with Thomas Tompion and George Graham.



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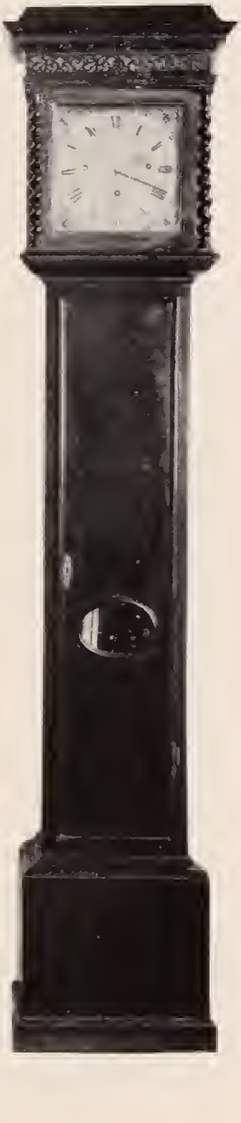


[Number VII]

Number VIII

SAMUEL KNIBB, LONDON.

(C.C. 1663)

4000—

Eight-day Quarter-striking Clock.

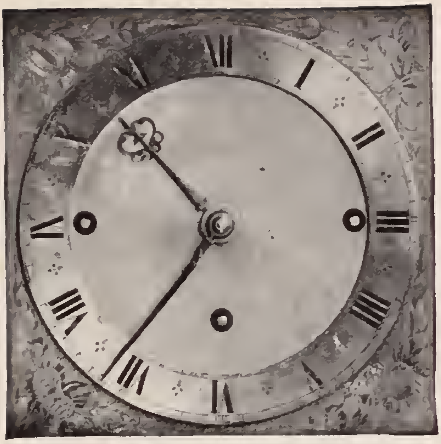
Striking on two bells. Short bob pendulum, indicating a very early date; narrow hour-ring of solid silver on a matted brass dial; water-gilt engraved corners to dial; minute-divisions on outer edge of chapter-ring. Portico-top style case of oak, veneered with a parqueterie of lignum-vitæ; slide-up hood (slides broken away); plain pillars to hood, with gilded capitals, bases and ball spires.

6 *ft.* 1 *in. high. Dial* 8½ *ins. square.*

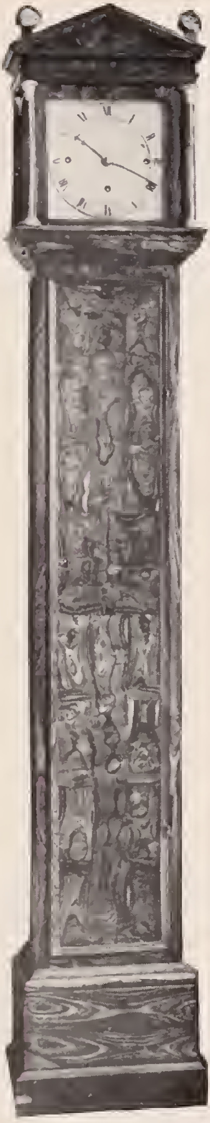
English, c. 1665.

Of the four members of the Knibb family, Joseph, John, Samuel and Peter, Samuel is the rarest maker. Possibly his identity was absorbed, in the later years, in the business of his more successful brother, Joseph. His first place of business was in Newport Pagnell, Buckinghamshire, and he is buried in the churchyard there.

This clock was once in Windsor Castle and was removed by George IV to Buckingham Palace, where it stood in the Library until it was presented to the King's Librarian.



ENLARGED VIEW OF DIAL



[Number VIII]

NUMBER IX

ANONYMOUS.

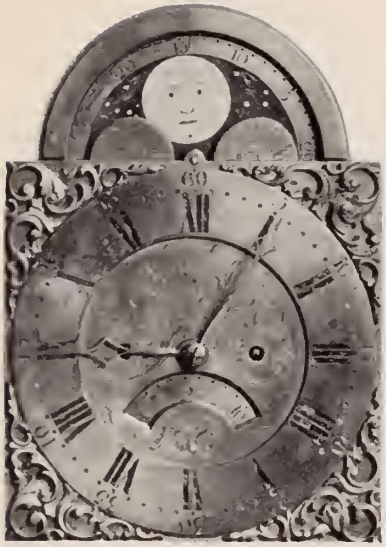
1700 -

Eight-day Striking Clock.

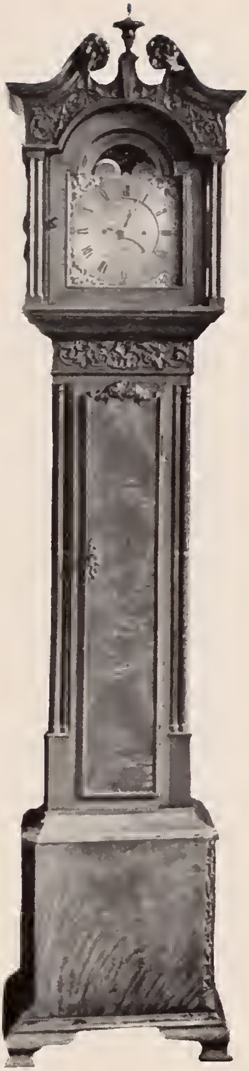
Arch-dial, with phases of moon in arch. Carved miniature mahogany case, with scrolled pediment and carved central spire; clustered pillars on trunk and hood; moulded bracket feet.

5 ft. 5 ins. high. Dial 7 ins. x 10 *ins.*

ENGLISH, c. 1760.



ENLARGED VIEW OF DIAL



[Number IX]

NUMBER X

S. COLLIER, ECCLES, LANCASHIRE.

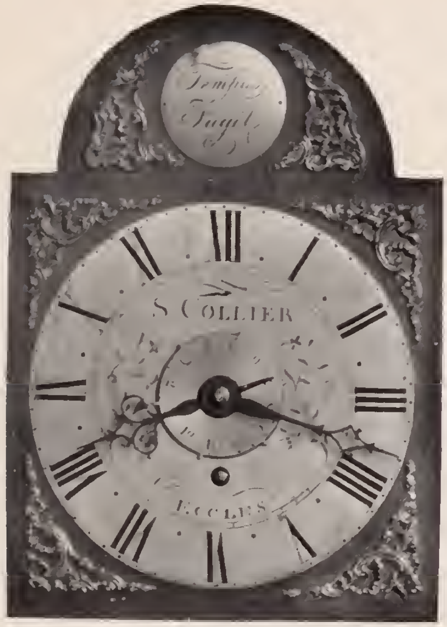
775–

Eight-day Non-striking Clock.

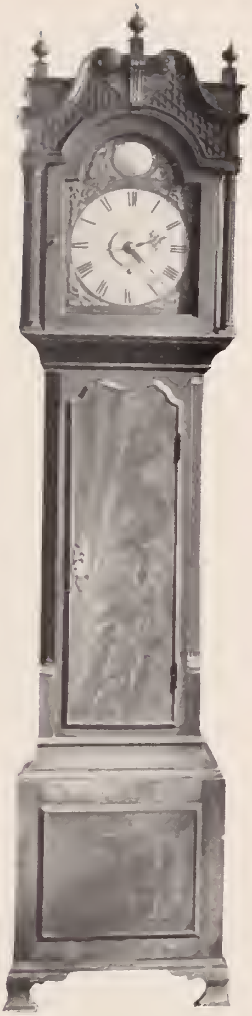
With central alarum disc on dial. Miniature mahogany case with scrolled pediment, fretted, and with brass ball spires. Arch-dial with boss in arch-centre, engraved "Tempus Fugit."

5 *ft. high. Dial* 8 *ins.* x 11 *ins.*

ENGLISH, c. 1770.



ENLARGED VIEW OF DIAL



[Number X]

850 -

Number XI

BROUNKER WATTS, FLEET STREET, LONDON.

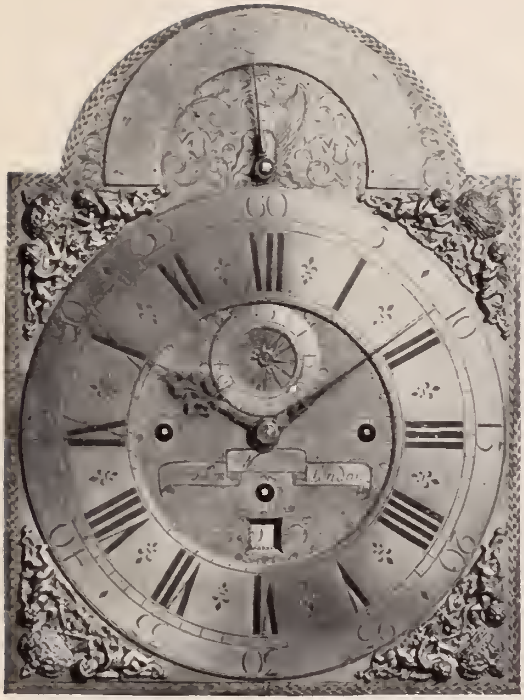
(C.C. 1693. Apprenticed to Joseph Knibb, 1684)

Eight-day Striking and Musical Clock.

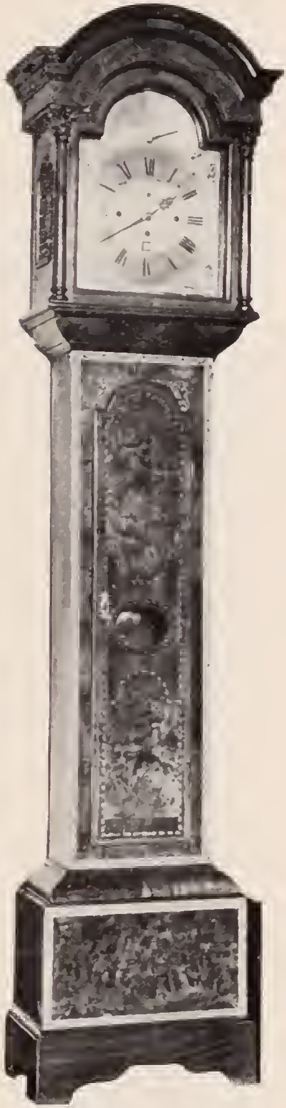
Playing twelve tunes. Arch-dial with pointer in arch for change of tune; dial brass-matted, with silvered hour-ring (silver worn) and crown-and-amorini corner-pieces; day-of-month aperture below hands. Walnut case, with scrolled marqueterie bandings.

8 *ft. high. Dial* 14 *ins.* x 18 *ins.*

English, c. 1710.



ENLARGED VIEW OF DIAL



[Number XI]

NUMBER XII

JOHN FLADGATE, CONDUIT STREET HANOVER SQUARE, LONDON.

1200 —

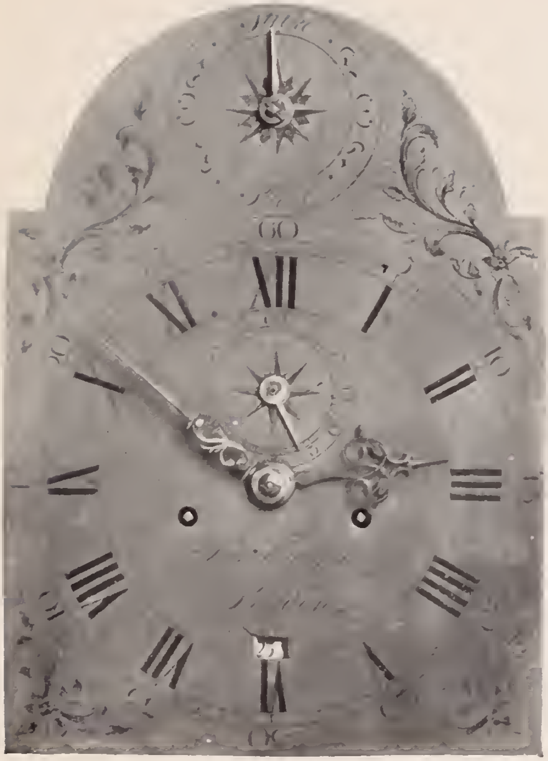
(Hon. C.C. 1781)

Eight-day Striking Clock.

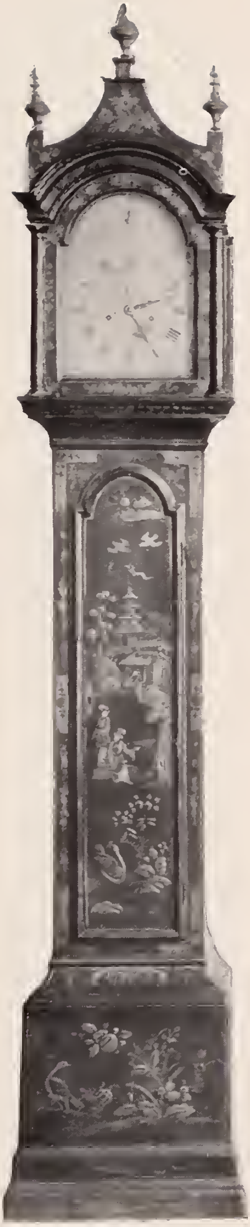
Arch-dial; strike-silent finger in arch; engraved brass dial without separate hour-ring. Red lacquer case.

7 ft. 7 ins. total height. Dial 10 *ins.* x 14 *ins.*

ENGLISH, c. 1780.



ENLARGED VIEW OF DIAL



[Number XII]

NUMBER XIII

DAN QUARE AND STE HORSEMAN, LONDON.

(Stephen Horseman C.C. 1709)

Eight-day Striking Clock.

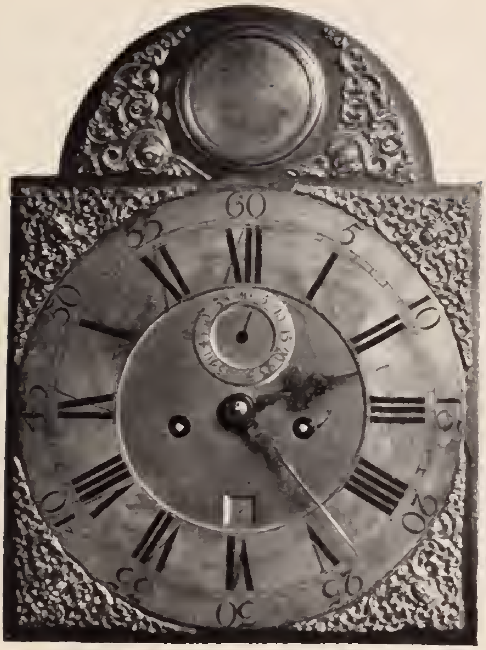
950-

Arch-dial, with centre boss in arch; day-of-month aperture below hands. Case veneered with finely figured walnut; fluted pillars to hood.

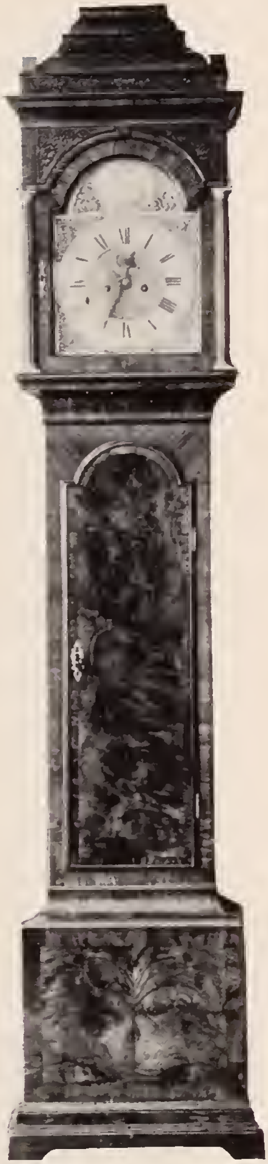
8 ft. high. Dial 12 *ins.* x 16 *ins.*

ENGLISH, c. 1730.

Opinions appear to be divided as to whether it was Stephen or Edward Horseman who was Dan Quare's partner. Stephen was certainly his apprentice in 1702.



ENLARGED VIEW OF DIAL



[Number XIII]

NUMBER XIV

JACOBUS MARKWICK, ROYAL EXCHANGE, LONDON.

(C.C. 1666-98)

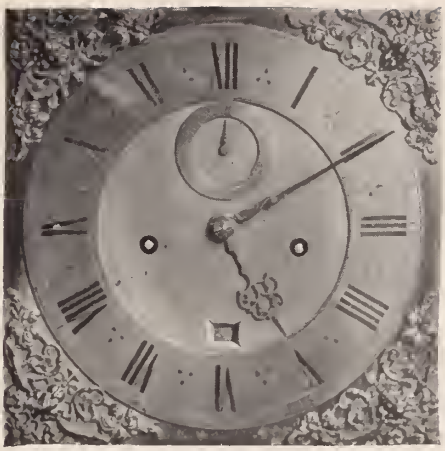
450-

Eight-day Striking Clock.

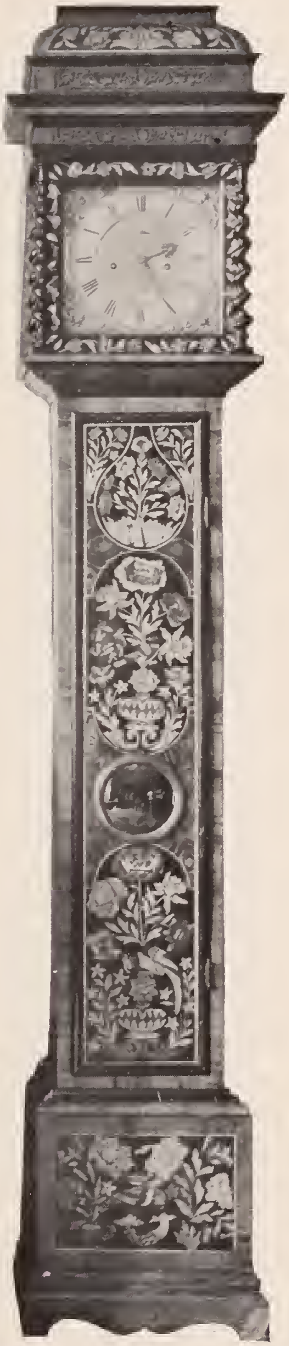
Brass matted dial with silvered hour-ring and day-of-month aperture below hands. Walnut case inlaid with floral marqueterie in panels; domed hood with ebony spiral pillars.

7 ft. 2 ins. high. Dial 10 *ins. square.*

ENGLISH, C. 1695.



ENLARGED VIEW OF DIAL



[Number XIV]

NUMBER XV

THOMAS TOMPION, LONDON.

(1638-1713)

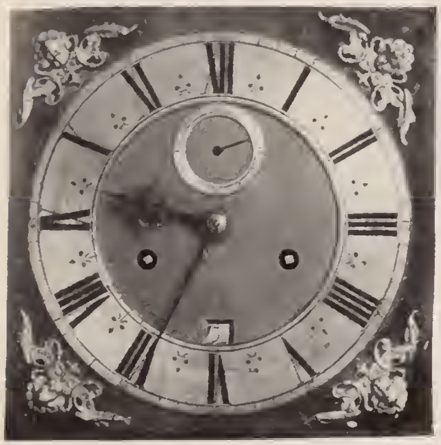
1200-

Eight-day Striking Clock.

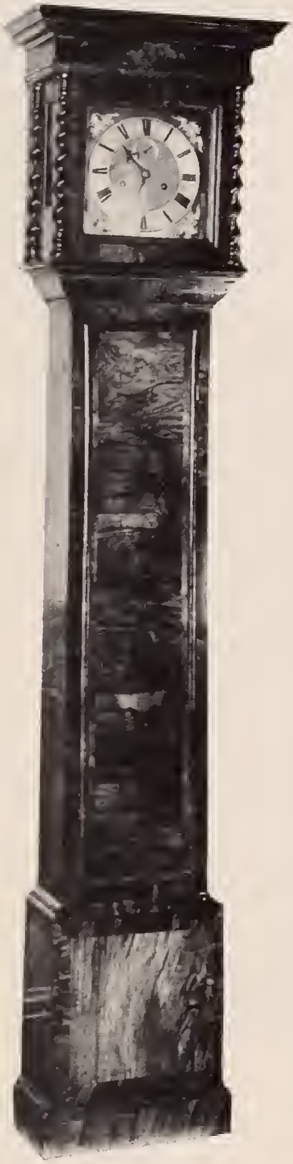
Ringed winding holes; silvered hour-ring on matted brass dial; early type of hands, later style of spandrel corners; one-and-a-quarter seconds pendulum (very rare); bolt-and-shutter maintaining power. Burr walnut case, inlaid with stringing of boxwood.

8 *ft. high. Dial* 11 *ins. square.*

ENGLISH, c. 1705.



ENLARGED VIEW OF DIAL



[Number XV]

NUMBER XVI

JACOBUS HASSENIUS, LONDON.

(C.C. 1682)

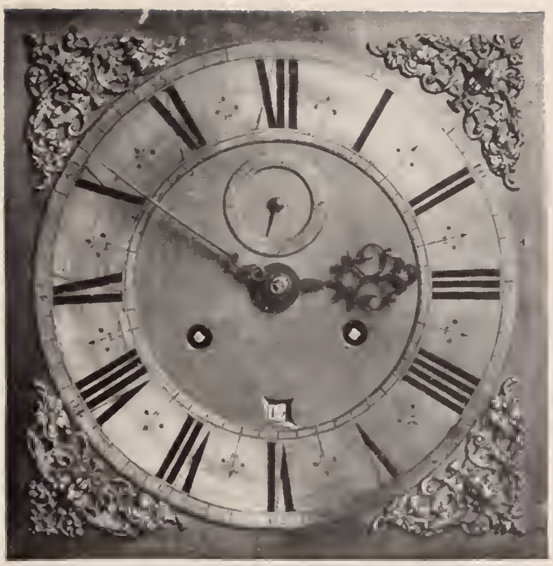
650—

Month Striking Clock.

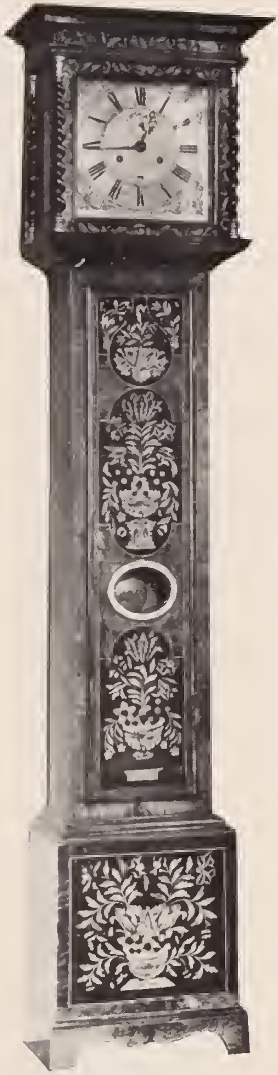
Silvered hour-ring; day-of-month aperture below hands. Walnut case, inlaid with floral marqueterie in panels; fine spandrel corners; spiral pillars to hood, with gilded capitals and bases.

7 ft. 1 *in. high. Dial* 12 *ins. square.*

ENGLISH, c. 1695



ENLARGED VIEW OF DIAL



[Number XVI]

NUMBER XVII

JOHANNES FROMANTEEL, LONDON.

"At Ye Mermaid in Lothbury" (1663-80)

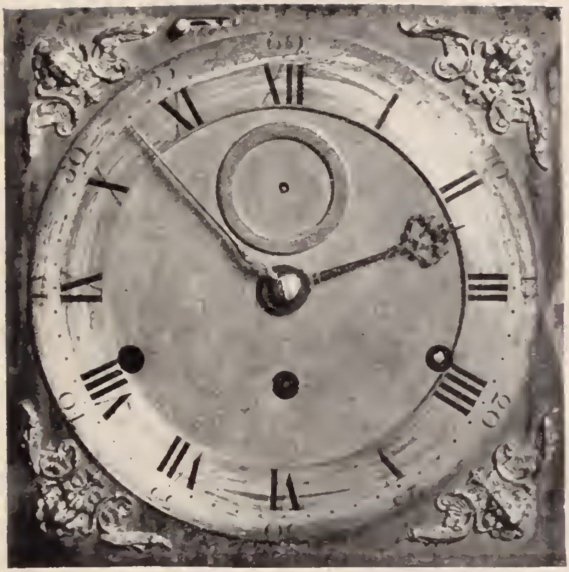
1500 — *Eight-day Striking and Chiming Clock.*

Chiming hours and quarters in chords on six bells, and playing two tunes on nine bells. Narrow hour-ring, with seconds dial; simple early hands, and cherub-head corner-pieces. Walnut case, with spiral pillars to slide-up hood; inlaid with floral marqueterie in panels.

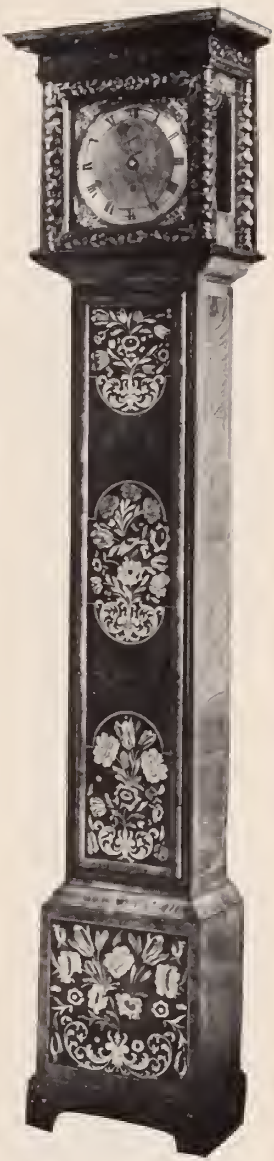
6 *ft.* 9 *ins. high. Dial* 10 *ins. square.*

ENGLISH, C. 1670.

The family of Fromanteel was of Dutch extraction, and they were among the earliest clockmakers in London. The first of the Fromanteels was a member of the Blacksmiths' Company before the incorporation of the Clockmakers' Company by Royal Charter in 1631. A very early Fromanteel clock is still in the Dutch Church at Austin Friars in the City of London.



ENLARGED VIEW OF DIAL



[Number XVII

NUMBER XVIII

THOMAS TOMPION, LONDON.

(1638-1713)

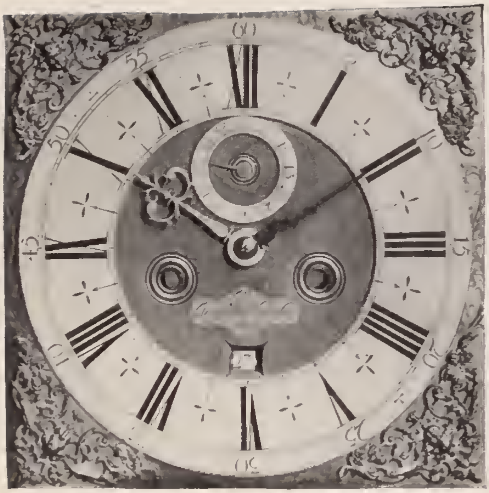
$300 —

Eight-day Striking Clock.

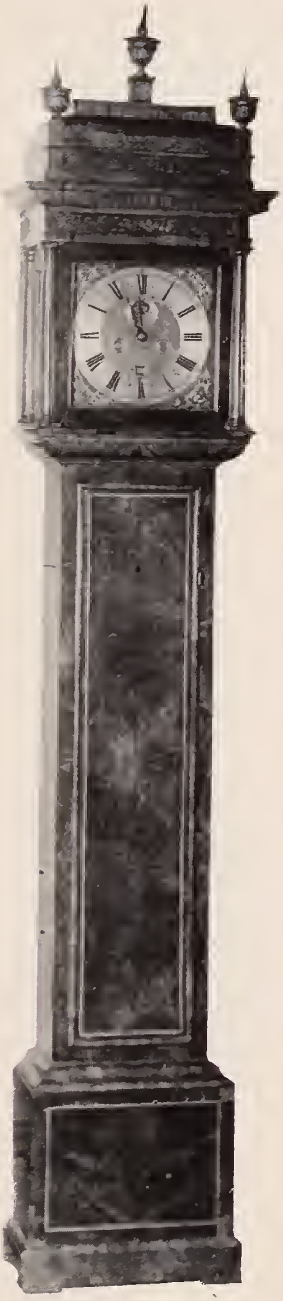
Silvered hour-ring, with day-of-month aperture below hands; minute-divisions on outer edge of chapter-ring. Fine walnut case, with spiral pillars to hood.

7 ft. 3 ins. high. Dial 10 ins. square.

ENGLISH, c. 1690.



ENLARGED VIEW OF DIAL



[Number XVIII]

Number XIX

DAN (IEL) QUARE, ST. MARTINS-LE-GRAND LONDON.

Afterwards in Exchange Alley.

2800-

(1648-1724. C.C. 1671; M.C.C. 1708)

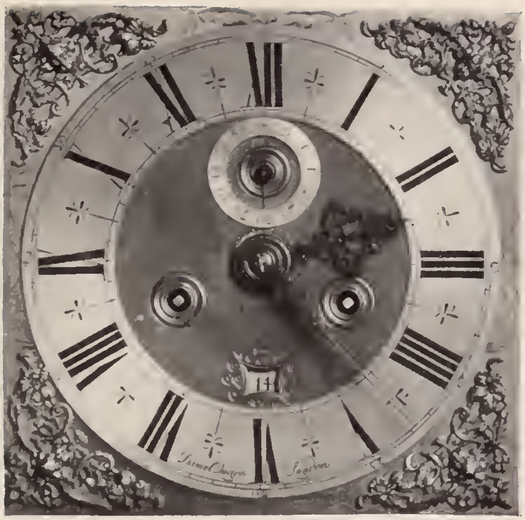
Month Striking Clock.

Silvered hour-ring; ringed winding holes; day-of-month aperture below hands, with engraved border. Walnut case, inlaid with floral marqueterie; spiral pillars to hood. Fine hands.

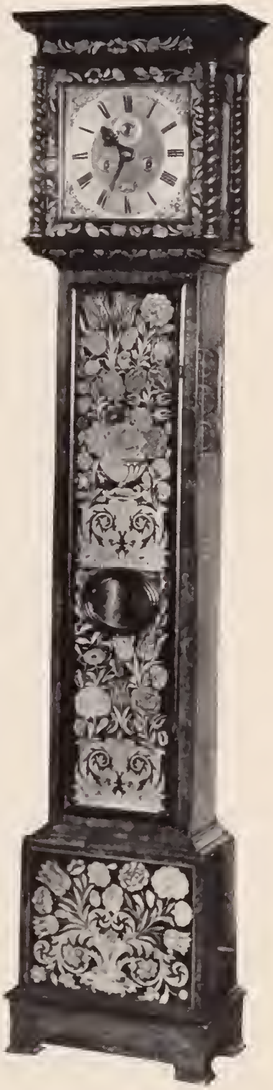
7 ft. high. Dial 11 *ins. square.*

English, c. 1695.

Dan Quare was a member of the Society of Friends. He was the inventor of the repeating watch, an honor claimed also by the Rev. Edward Barlow. Quare was noted as a maker of year clocks, of which he made several, notably the fine specimen at Hampton Court Palace. His fine clocks are particularly choice in detail. He was in partnership in his later years with Edward (or perhaps Stephen) Horseman (see Number XIII). He was buried in the Friends' Cemetery at Bunhill Fields, Finsbury, London.



ENLARGED VIEW OF DIAL



[Number XIX]

NUMBER XX

PETER GARON, LONDON.

(C.C. 1684)

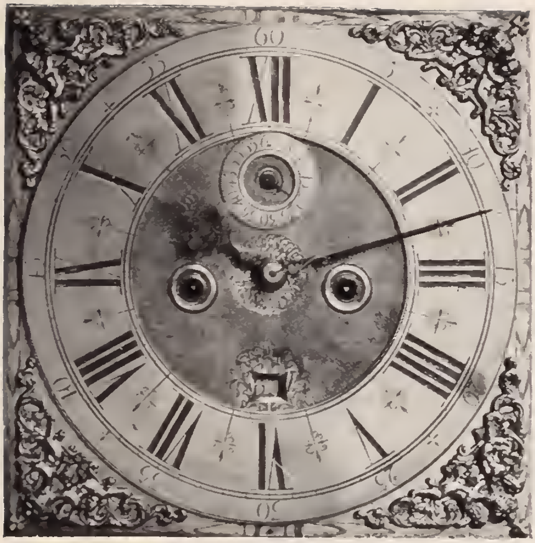
550-

Eight-day Striking Clock.

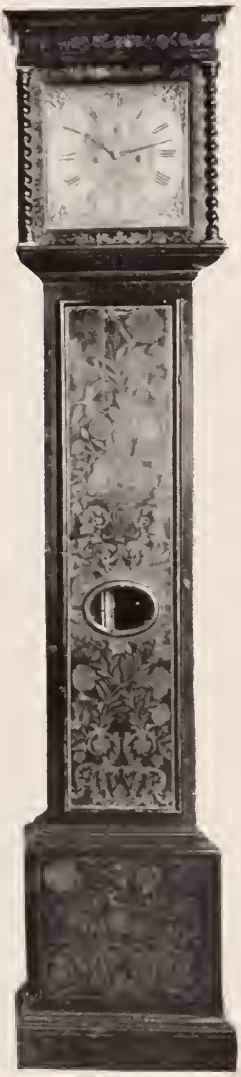
Square dial; ringed winding holes with engraved border. Walnut case, inlaid with marqueterie.

7 ft. 1 in. high. Dial 12 ins. square.

ENGLISH, c. 1700.



ENLARGED VIEW OF DIAL



[Number XX]

NUMBER XXI

JAMES TREGENT, 35 STRAND, LONDON.

(C.C. 1781)

550-

Eight-day Striking Clock.

Arch-dial, with Battersea enamel centre and subsidiary dials in the same style, for strike-silent and seconds-adjustment of pendulum. Satinwood case.

13 *ins. high* x $8\frac{1}{2}$ *ins. wide.*

ENGLISH, c. 1780.

NUMBER XXII

WILLIAM CRAYLE, FLEET STREET AND STRAND LONDON.

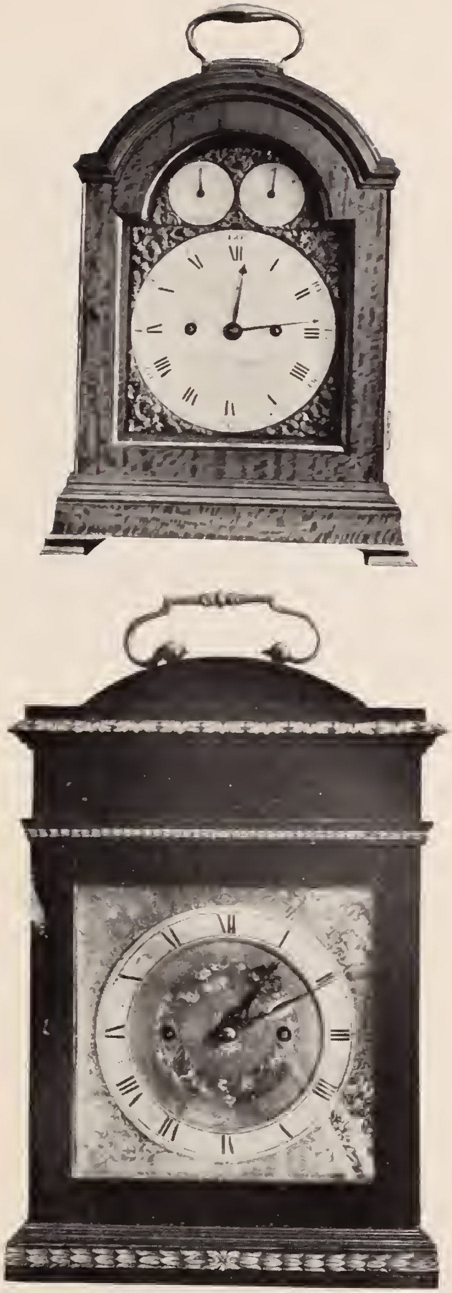
300-

Eight-day Striking Clock.

Beautifully engraved centre and corners to dial. Very early type of hour-hand and circle. Ebony case.

Dial 8 *ins.*

ENGLISH, c. 1665.



[Numbers XXI & XXII]

Number XXIII

JOHN ELLICOTT, LONDON.

(1706-72)

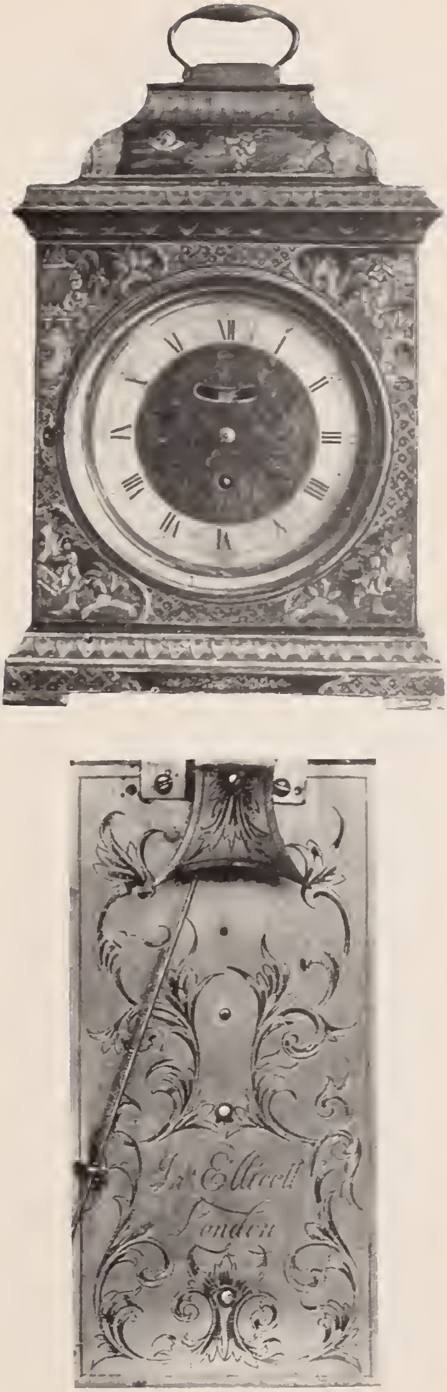
700 -

Eight-day Non-striking Clock.

Circular dial, with engraved centre and lunette above hand-centre for pendulum disc. Black lacquer case with brass handle.

11½ *ins. high. Dial 7 ins. diameter.*

English, c. 1745.



[Number XXIII, with view of back-plate]

NUMBER XXIV

DAN QUARE AND STE HORSEMAN, LONDON.

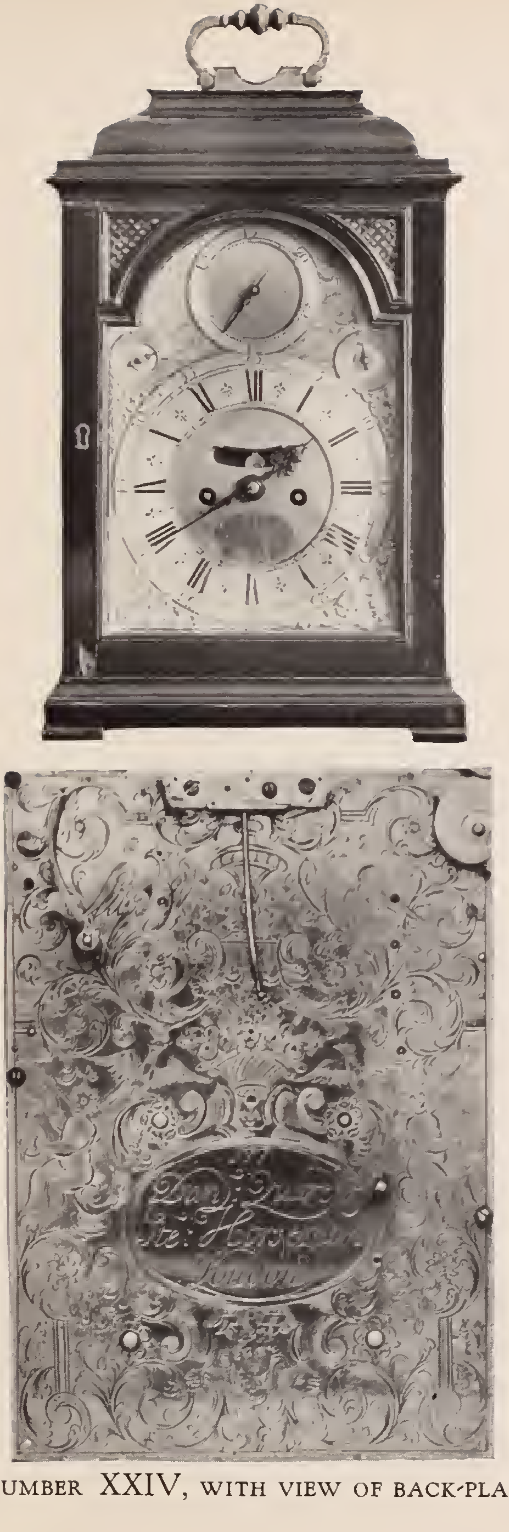
450—

Eight-day Striking Clock.

Arch-dial, with day-of-month in subsidiary dial in arch; pull-repeater movement; finely engraved back-plate; two additional subsidiary dials in corners of dial for pendulum adjustment (left) and strike-silent (right). Ebony case. This clock is numbered 177.

18½ *ins. high* x 10½ *ins. wide.*

ENGLISH, c. 1730.



[Number XXIV, with view of back-plate]

Number XXV

GEORGE GRAHAM, LONDON.

(Thomas Tompion's successor. 1695-1751)

1700-

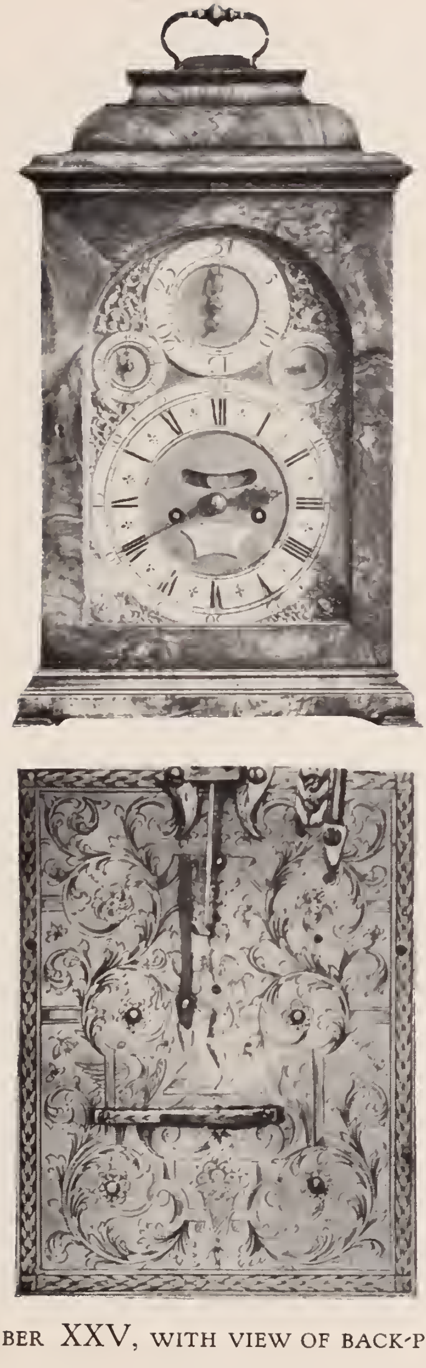
Eight-day Striking Clock.

Finely engraved back-plate. Arch-dial, with three subsidiary dials showing—left, for regulation of pendulum; centre, day-of-month; right, strike-silent. Walnut case; bell-top style. A fine example of this renowned maker's work.

18 *ins. high* x 9¾ *ins. wide.*

English, c. 1720.

George Graham—"Honest George Graham"—was Tompion's favorite apprentice, and, with his master, he was buried in Westminster Abbey.



[Number XXV, with view of back-plate]

Number XXVI

EDWARD EAST, PALL MALL, LONDON.

(Fleet Street later. M.C.C. 1643)

600 —

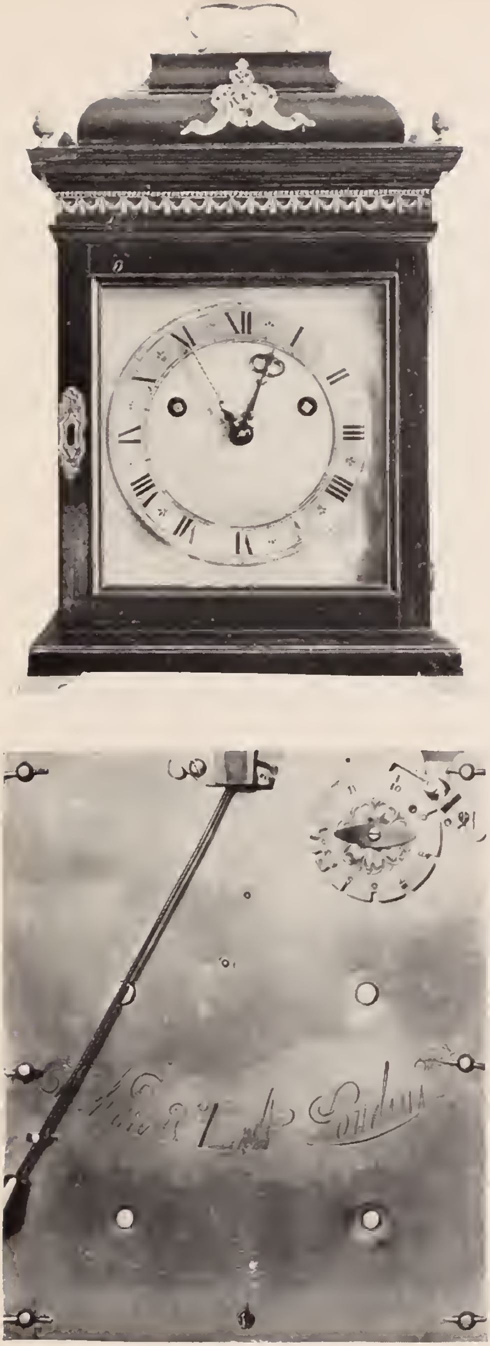
Eight-day Striking Clock.

Fine dial, matted and engraved with Tudor rose in centre; fine back-plate; hour-ring of solid silver; beautiful hands. Ebony case.

18 *ins. high.* *Dial* 8 *ins. square.*

English, c.

Edward East was a renowned maker, and Court Horologist to Charles II. He was one of the first assistants elected to the Clockmakers' Company, and was Master in 1643 and 1652.



[Number XXVI, with view of back-plate]

NUMBER XXVII

J. MARKWICK, ROYAL EXCHANGE, LONDON.

(C.C. 1666-98)

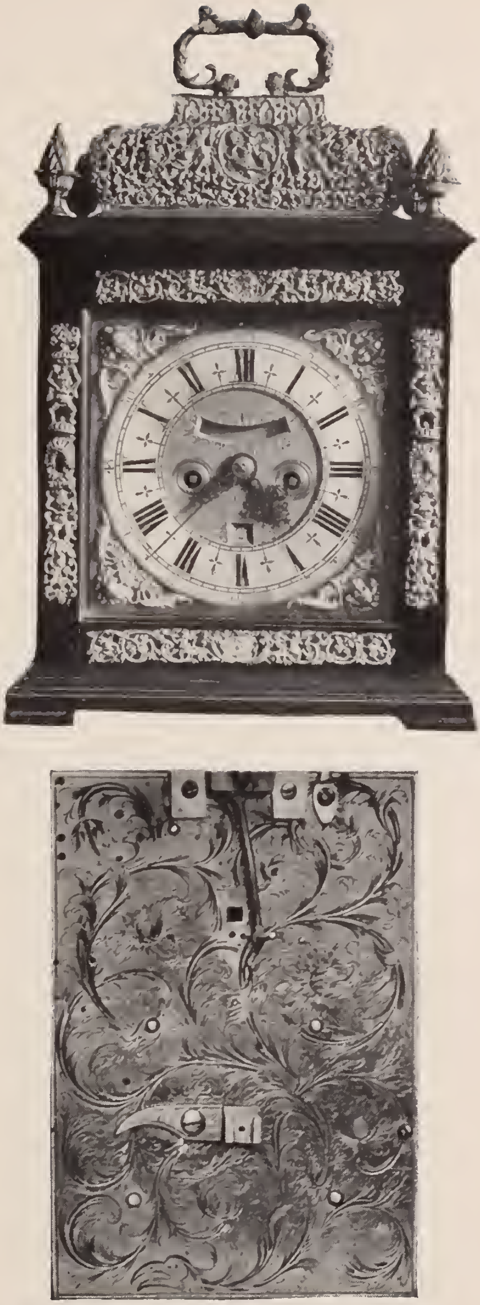
450-

Eight-day Striking Clock.

Ebony-veneered case, with chased gilt mounts and pierced repoussé basket-top.

16 *ins. high. Dial* 7 *ins. square.*

ENGLISH, c. 1680



[Number XXVII, with view of back-plate]

NUMBER XXVIII

J. MARKWICK, ROYAL EXCHANGE, LONDON.

(C.C. 1666-98)

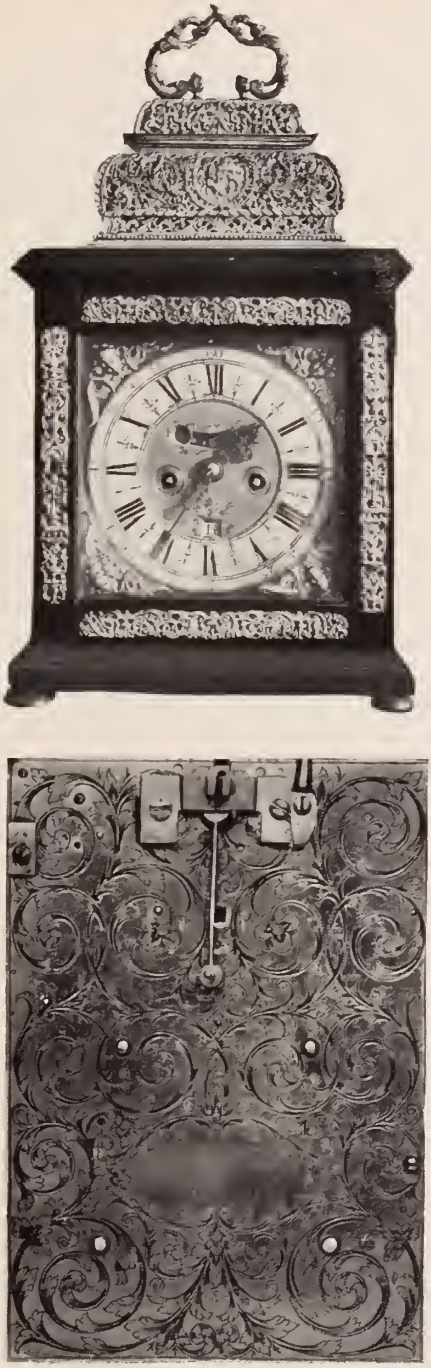
510 -

Eight-day Striking and Pull-repeating Bracket Clock.

Repeating on six ringed winding holes and bells from spiked drum (nest of bells and bell-stand missing). Dial with finely-chased corner-pieces; double basket-top, pierced and chased; fine handle; day-of-the-month aperture below hands, and lunette for pendulum disc above; beautiful hands. Ebony case, with gilt, pierced and chased mounts. A very choice example of this maker's work.

15 *ins. high. Dial* 7 *ins. square.*

ENGLISH, c. 1690.



[Number XXVIII, with view of back-plate]

NUMBER XXIX

HENRY DEEME, HONITON, DEVONSHIRE.

335-

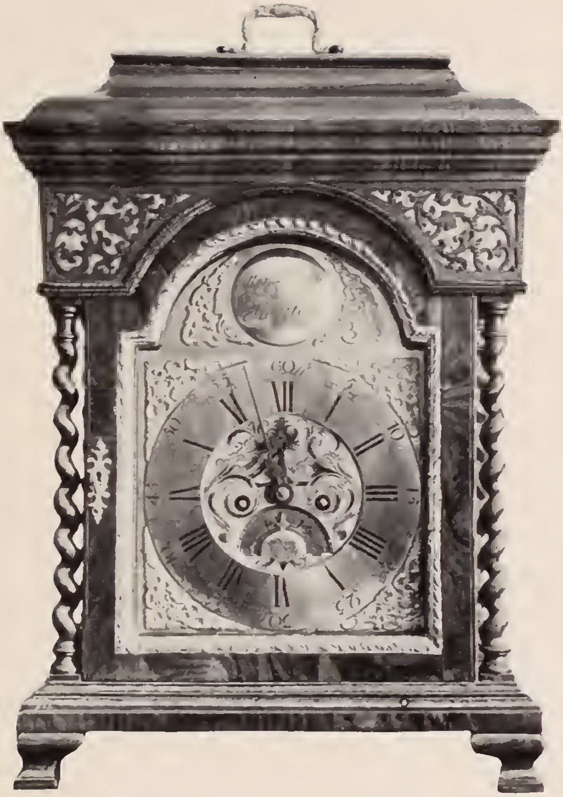
Eight-day Striking Clock.

Arch-dial, with maker's name engraved on boss in arch; engraved centre to dial; day-of-month shown in lunette below hand collet. Carved and fretted walnut case, very much in the long-case style.

20 *ins. high. Dial* 8 *ins.* x 11 *ins.*

ENGLISH, c. 1740.

Total 29-945-



[Number XXIX]

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